



ART AND LITERATURE

October 19, 1991

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THE ESPRIT ORCHESTRA

Alex Pauk

Music Director and Conductor

ART AND LITERATURE

October 19, 1991

Jane Mallett Theatre

PROGRAMME
ART AND LITERATURE

Livre pour orchestre (1968)

Witold Lutoslawski (Poland)

Town (1991) *

Harry Freedman (Canada)

INTERMISSION

Nana Symphonie (1976) **

Marius Constant (France)

Theme from "The Twilight Zone" (1960) Marius Constant (France)

* World Premiere commissioned by The Esprit Orchestra with a grant from the Ontario Arts Council

** Canadian Premiere

Tonight's performance is being recorded by the CBC for broadcast on November 3, at 9:05 p.m., on *Two New Hours*, 94.1 on the FM dial.

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MARIUS CONSTANT

All programmes are subject to change without notice.



Dear Friend of Esprit,

It is my great pleasure to welcome you to Esprit's 1991/92 season.

RARE is the word our Music Director has chosen to describe this season's exceptionally entertaining musical offerings. Beginning this evening with the performance of Harry Freedman's *Town*, you will have the **RARE** opportunity to experience 5 World Premieres of exciting new works commissioned by Esprit; and Marius Constant's presence here with us tonight marks the first in a series of **RARE** appearances by some of the world's finest artists.

Bringing you the finest in contemporary symphonic music is both a pleasure and a challenge. Exceptional performances such as this evening's are costly to produce, and it is only through the generosity of our audiences, corporate partners, and foundations that Esprit is able to bring new music to life.

And so, I am asking for your personal commitment to help The Esprit Orchestra in its mission to commission and perform the very best in new music. Please consider what these marvelous moments of music mean to you and your community. And if you are enjoying this performance, take a moment to tell us that you want to share in Esprit's dream. Inside this programme you'll find an envelope in which to place your tax-deductible donation to The Esprit Orchestra.

Thank you for joining us this evening, and thank you for helping us bring new music and **RARE** moments to you.

Sincerely,

Ellen Pennie
President of the Board

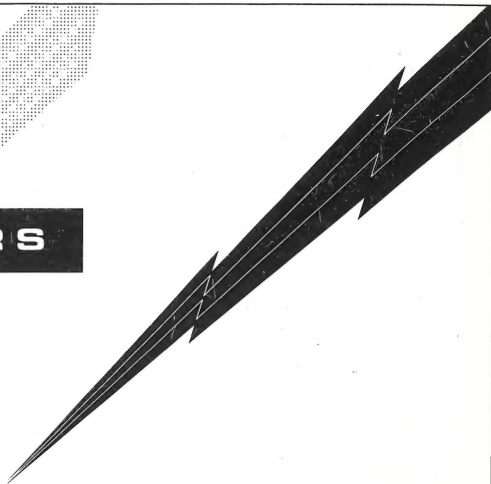
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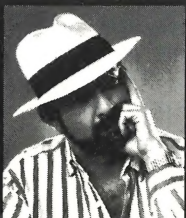
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LIVRE POUR ORCHESTRE - Programme Note

Livre pour Orchestre is structured on the basis of sharp contrasts of material and clear delineation of formal sections. The concern with sectionalization is inherent in the title and the subdivisions of the work: a "Book" consisting of four "Chapters", with three connecting "Interludes".

Each of the first three Chapters is relatively short and of entirely different character. The first Chapter is almost exclusively for strings, which are divided into many parts, each of which moves smoothly and conjunctly in half-tones or quarter-tones. The effect is that of gradual, almost imperceptible movement of many individual lines within dense bands of sound. The climax of Chapter I is articulated by the entrance of brass, percussion, and piano, which for the most part preserve the effect of textural density and conjunct movement, but also foreshadow the percussive character of the Chapter to follow. After the short, aleatory (the pitches are precisely indicated, but the rhythm is not) Interlude I for three clarinets, Chapter II introduces a number of startling contrasts: a brisk tempo, disjunct lines, and crisp and staccato articulation. Again, toward the end of the section there is a change of character, for the sustained string texture of Chapter I returns to accompany the final staccato interjections of the brass. Interlude II, for two clarinets and harp, and similar in style to its predecessor, leads directly into the third Chapter, which combines the scherzo-like pacing of the second with the conjunct chromaticism (once more, especially in the strings) of the first. The third Interlude, which begins with harp and piano, then expands into a larger instrumentation, moves without break into the final Chapter, the longest and most complex of the four. The fourth Chapter in a sense summarizes the other three, for it progresses gradually from slow, conjunct motion to a furious, percussive climax, then recedes to the dense, static texture of sustained strings.

WITOLD LUTOSLAWSKI

Witold Lutoslawski is perhaps the best known of the contemporary Polish composers who came into international prominence in the 1950's and 1960's. Born in Warsaw in 1913, he studied at the Warsaw Conservatory and also took courses in higher mathematics at the University of Warsaw. His early works are neo-Classical in style and suggest the influence of Stravinsky and Bartok. His genial *Concerto for Orchestra* (1950-54) represents a temporary excursion into a style incorporating Polish folk music into a symphonic idiom. However, by 1958, in the *Musique funebre*, he had made his first essay into twelve-tone technique, and soon thereafter he began to experiment with aleatoric composition. His works since 1961, which include *Jeux Venitiens* (1961), *Trois poemes d'Henri Michaux* (1963), the *String Quartet* (1964), and the *Cello Concerto* (1970), all combine a clear formal structure with the rhythmic flexibility made possible by his distinctly personal use of aleatory methods.





TOWN - In Memory of Harold Town

Town is Harry Freedman's 7th composition in a series of musical works inspired by the paintings of Canadian artists.

Town is Freedman's tribute to Canadian artist Harold Town, and is the composer's musical impressions of the man and his work.

Originally just acquaintances, Town and Freedman's friendship began to gel with their collaboration on a film entitled "Pyramid of Roses" by Christopher Chapman, for which Town acted as artistic consultant, and Freedman composed the music.

Freedman and Town's friendship grew as the two spent time together travelling to and from various social occasions during the year; Town, who disliked driving, often shared rides with Freedman. Upon returning his neighbour to his home, Freedman was likely to be invited in to spend many late hours pouring over Harold's latest works.

"Harold loved to show his work to anyone who wanted to see it," says Freedman. Freedman elaborates: "Often, he would get an idea in his head and proceed to complete hundreds of sketches or drawings as variations on this single theme." ["Toy Horse" and the "Florence Vale Variations" - upon which Chapman's "Pyramid of Roses" is based - are just two examples.] According to the composer, "Harold was perhaps one of the world's greatest draughtsmen."

When asked to comment on the structure and mood of his tribute to his late friend, Freedman replies openly, that "There isn't much to say. The piece isn't about anything, other than my own impressions of the life and works of Harold Town. This work, like all music, must stand on its own."

Town makes its World Premiere tonight, as part of the opening night repertoire of The Esprit Orchestra's 91/92 season.

Audience members are invited to enjoy The Esprit Orchestra's exclusive exhibition of selected works by Harold Town in the theatre lobby.

The Esprit Orchestra would like to thank David Silcox and the Estate of the late Harold Town for their co-operation in arranging this special evening.

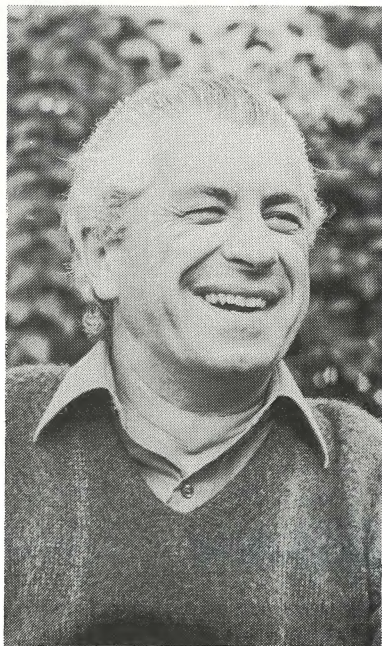


HARRY FREEDMAN

Harry Freedman, O.C., was born in Poland in 1922 and came to Canada with his family when he was three. His early training was as a visual artist, but during his teens he began to develop an interest in jazz, which soon spread to classical music. At eighteen, he made the break and began studying clarinet. After four years in the RCAF during the war, he came to Toronto to study oboe with Perry Bauman, and composition with John Weinzweig at the Royal Conservatory of Music. The following year he joined the Toronto Symphony as its English horn player, a post he held for 24 years until he resigned in 1970 to devote his full time to composing.

Freedman is one of Canada's most frequently performed composers. His output consists of some 160 compositions, including 3 symphonies, 9 ballets, 2 hour-long stage works, as well as various works for orchestra, choir, chamber groups, and much incidental music for stage, TV and film.

He is a founding member of the Canadian League of Composers, and an Officer of the Order of Canada. He lives in Toronto and remains one of a handful of composers of concert music who earn their livelihoods solely from their music. His wide experience in all musical fields has enabled him to write in many different idioms, all of which have contributed to and are recognizable in his musical style.





NANA SYMPHONIE - Programme Note

Nana Symphonie is elaborated from a Roland Petit ballet, which dramatized the tapestry-like course of Emile Zola's vast and vitriolic novel about the dissolution of a corrupt Second Republic society, as exemplified by the insidious blandishments of an essentially innocent and victimized (but victimizing) nemesis-courtesan, Nana. Constant's apocalyptic five-movement symphony (symphony in the "Berliozian" sense) is a 35-minute suite which cinematically encapsulates allusions to period music (as in the "Quadrille" movement and ending in the "To Berlin" finale), with a literally Wagnerian flourish that has strong proto-Nazi overtones by-way-of the Franco-Prussian war. The whole formless assortment has a kind of neurotic intensity and continuity, which is perhaps more extra-musical than carefully or even thematically worked out.

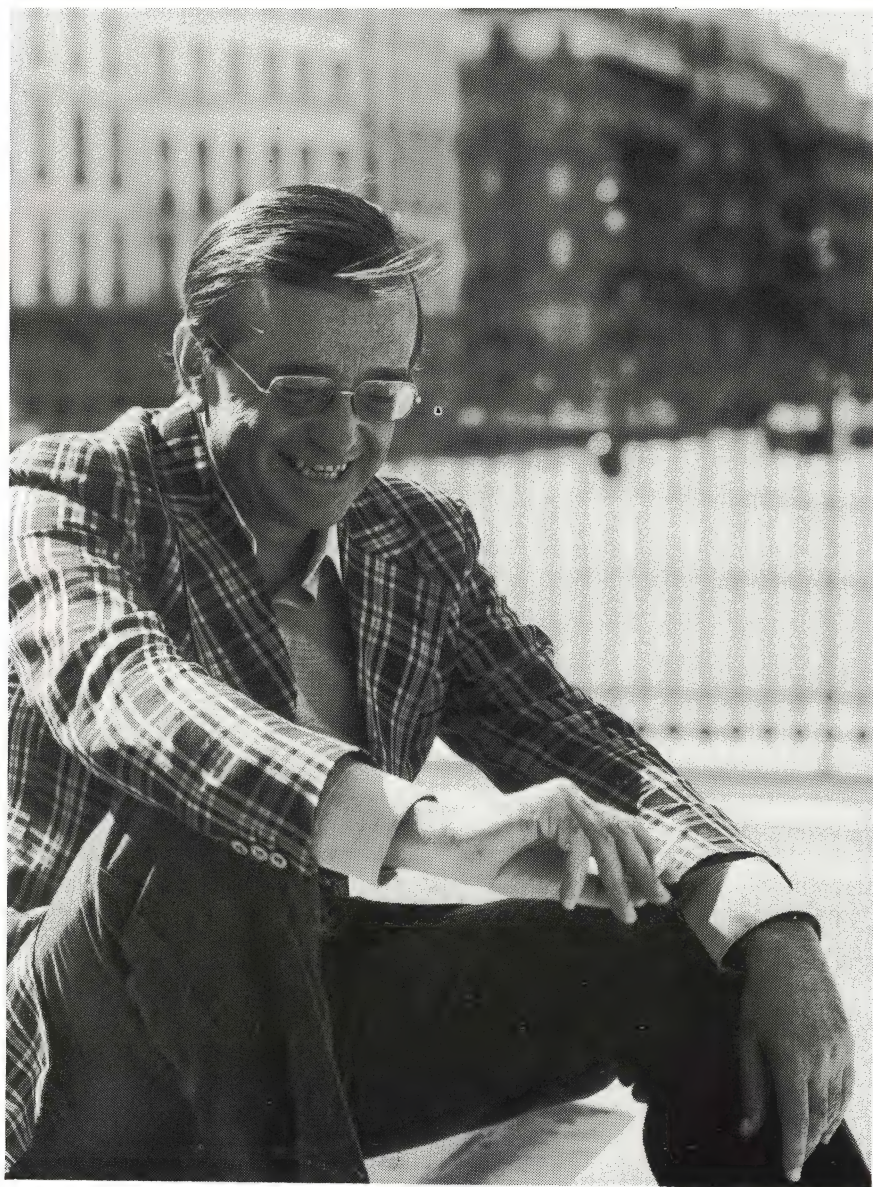
MARIUS CONSTANT

Composer, pianist and conductor Marius Constant began his studies at the Conservatory of Bucharest. In 1946, the year of his arrival in Paris, he won the Enesco Prize. He studied at the Ecole Normale and the Paris conservatory with Nadia Boulanger, Tony Aubin, Arthur Honegger, Jean Fournet, and Olivier Messiaen.

Constant's first major work *24 Preludes pour Orchestre* was first performed in 1958 by Leonard Bernstein. Other major works include *Turner*, *Chants de Maldoror*, *Chaconne et Marche Militaire*, *Symphonie pour Instruments a Vent*, and *14 Stations*.

Ironically, his real popularity in America comes from the thirty-second *Twilight Zone* theme, which he composed. Despite a catalogue filled with symphonic works and chamber music (crowned by the Italia, Koussevitzky and Marzotto Prizes), Constant makes no secret of his attraction to the theatrical gesture, from which has sprung collaborations with Roland Petit (*Cyrano de Bergerac*, *Elgoe de la Folie*, *Paradis Perdu*, *Nana Symphonie*, *L'Ange Bleu*), Maurice Bejart (*Haut-Voltage*), and the mime Marcel Marceau (*Candide*). Constant's work in opera includes: *Le Souper* (Jean Tardieu), *Le Jeu de Sainte Agnes* (from a 14th-century manuscript), and more recently, *La Tragedie de Carmen* with Peter Brook.

As a conductor, Constant is known for innumerable first performances, either as head of his own ensemble Arts Nova, or on the podium with European, American and Japanese orchestras, who know well the originality of his programmes. In his discography as conductor (Eato, Philips, D.G.G., Pathe-Marconi) figure the names of Debussy, Satie, Varese, Messiaen, Ohana, Xenakis, Constant...





ALEX PAUK - Music Director and Conductor



Photo - Linda Corbett

Alex Pauk has been a leading proponent of new music in Canada since 1971. After graduating from the University of Toronto's Faculty of Music in 1970, he participated in the Ontario Arts Council's Conductors' Workshop for two years, and did further work at the Toho Gakuen School of Music in Tokyo.

Both as a composer and a conductor, Mr. Pauk has been deeply involved with creating new music. As a founding member of such groups as Arraymusic and Days Months and Years to Come, he developed the skills and philosophy which lead to his founding The Esprit Orchestra as a primary force in the presentation of new Canadian music for orchestra.

Mr. Pauk's own orchestral compositions are widely performed. His works include concert music, film scores, radiophonic montages and music theatre pieces. Through his world-wide travels he not only brings diverse influences to his own creations, but is also able to search out music by foreign composers to present to Canadian audiences. At present, Mr. Pauk lives in his native Toronto and freelances as a composer and conductor in addition to being the Music Director of The Esprit Orchestra.



THE ESPRIT ORCHESTRA

October 19, 1991, Jane Mallett Theatre
Alex Pauk - Music Director and Conductor

Violin I

Fujiko Imajishi
(Concertmistress)
Anne Armstrong
Dominique Laplante
Jayne Maddison
Michael Sproule
Jennifer Saleebey

Violin II

Ron Mah
Susan Cosco
Janie Kim
Yakov Lerner
Joanna Zabrowarna
Paul Zevenhuizen

Viola

Douglas Perry
Valerie Kuinka
Sylvia Lange
Beverley Spotton

Cello

Paul Widner
Maurizio Baccante
Roman Borys
Elaine Thompson

Bass

Roberto Occhipinti
Hans Preuss
Robert Speer
David Young

Flute

Douglas Stewart
Maria Pelletier
Emily Rizner

Oboe

Lesley Young
Karen Rotenberg
Clare Scholtz

Bassoon

Jerry Robinson
William Cannaway
Stephen Mosher

Horn

Guy Edrington
Vince Barbee
Gary Pattison
Debbie Stroh

Trumpet

Stuart Laughton
James Gardiner
Robert Sutherland
Ray Tizzard

Trombone

Robert Ferguson
Dave Archer
John Dowden
Herb Poole

Tuba

Scott Irvine

Saxophone

David Tanner

Accordion

Joe Macerollo

Guitar

Rob Piltch

Celeste

David Swan

Harp

Dorothy White

Piano

John Hess

Percussion

Bev Johnston
Bill Brennan
Blair Mackay
Paul Houle
Trevor Tureski
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THE ESPRIT ORCHESTRA

October 19, 1991, Jane Mallett Theatre

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The Esprit Orchestra offers many exciting educational opportunities through its **TOWARD A LIVING ART** programme. This programme guides younger audiences through both familiar and more challenging musical terrain in a comprehensive and enjoyable way. Our activities include:

In-class visits by professional Canadian composers;

Special workshops and rehearsals with high school orchestras and The Esprit Orchestra;

Invitations to attend Esprit's rehearsals;

Student group rates for all regular Esprit concerts, and

Special afternoon school concerts.

If you are an educator, student or parent, and would like more information about the **TOWARD A LIVING ART** programme, please contact the Esprit offices.

COFFEE CHATS

Esprit holds **COFFEE CHATS** prior to each concert. These informal gatherings give members of the public an opportunity to meet composers, musicians, and our conductor in a musically informative social context. For more information, or to ensure that you receive an invitation to the next Coffee Chat, please visit our table in the lobby, or call our office.

The Esprit Orchestra:

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INVITATION

The Board of Directors of The Esprit Orchestra invites you to stay for complimentary coffee in the theatre lobby after the performance:

- * *enjoy our exhibition of selected works by Harold Town*
- * *meet Marius Constant - composer of "The Twilight Zone" theme*
- * *chat with composer Harry Freedman and our own Music Director - Alex Pauk*



